

HOWE'S WESTERN German Concertina School.

With very Easy and Simple Rules and a large collection of

Songs, Polkas, Waltzes, Marches and Quicksteps,
Contra and Fancy Dances, &c.,

With all the Fingering marked to each piece.

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Published and Sold by ELIAS HOWE,
88 COURT STREET.

CHICAGO:

Published and Sold by HOWE & GRANT,
113 RANDOLPH STREET.

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MT 681
H 68

(1879)
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INSTRUCTIONS FOR THE CONCERTINA.

One of the greatest recommendations of this instrument is, that it is easily learnt, and if attention be paid to the instructions given in this book, a moderate acquaintance with it may be obtained in a few days. The Notes and Chords are readily produced, and they are naturally so sweet in themselves that no annoyance is given by learners during their course of practice.

OF HOLDING THE GERMAN CONCERTINA.

Pass the four fingers of each hand through the straps on each side; so as to have a command of the Keys; both the thumbs being outside the straps, the thumb of the right being kept in readiness to use the valve when required. This instrument can be either played sitting or standing: When two or more notes follow each other, which are to be produced outwards, and the bellows are already extended, it will be necessary to use the valve, the same method is to be adopted pressing inwards. Beginners find a difficulty in using the valve judiciously, generally either pressing or drawing the instrument too violently, thereby extending or contracting the bellows to the utmost, so that the valve is required, and thus often causing the duration of a note to be shortened. A little practice is of more service than any directions. Particular care must be taken not to draw out, or press in the instrument, without a key or the valve being open, for should both be closed, and the bellows moved, the instrument being air-tight might be considerably injured. When playing tunes which require expression, a very pleasing effect is produced by gently swinging the instrument backwards and forwards.

SCALE OF THE GERMAN CONCERTINA WITH 10 OR 20 KEYS.

KEY OF C.
P D P D P D P D

KEY OF G.
P 6 D P 7 D P 8 D P 9 D P 10 D

Left hand.

D P D P D P D P D P

Valve.

Right hand.

D 6 P D 7 P D 8 P D 9 P D 10 P

The letters D and P, over the notes refer to the action of the bellows; D signifies to draw, and P to press. The figures under the notes denote the proper key to touch, figures 1, 2, 3, 4, 5, 6, are for the right hand; those thus, 1, 2, 3, 4, 5, 6 are for the left hand.

4 SCALE OF THE GERMAN CONCERTINA WITH 28 KEYS, AND THREE ROWS OF KEYS.

LEFT HAND. RIGHT HAND.

SCALE in the key of Bb.

SCALE in the key of C.

SCALE in the key of G.

The above Scale is the same as for that with 22 keys, with the addition of the top row on each side of the Instrument in the key of Bb, but the keys are numbered different.

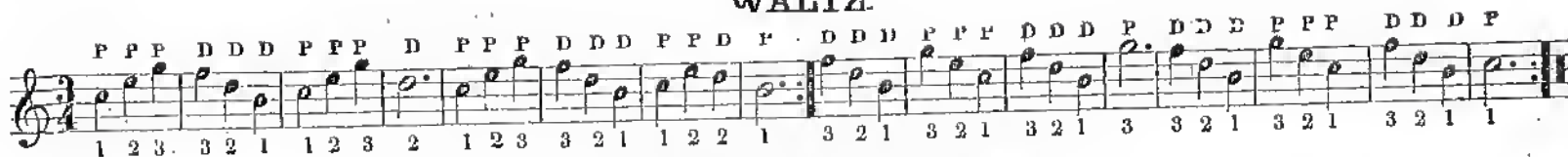
The following intermediate notes are wanted to complete the Natural Scale (that is without flats and sharps) of German Concertinas.

Notes wanting on the 10 keyed instrument.

Notes wanting on the 20 and 22 keyed instr't.

Notes wanting on the 28 keyed instr't.

WALTZ.



AUGUSTA'S FAVORITE.



SWEET HOME.



BLUE EYED MARY.



DEAREST SPOT ON EARTH TO ME IS HOME.

Musical notation for "DEAREST SPOT ON EARTH TO ME IS HOME." in 4/4 time. The melody is written on a single staff with treble clef. The accompaniment is written on a single staff with treble clef. The melody features a series of eighth and sixteenth notes, while the accompaniment consists of a steady eighth-note pattern. The key signature is one flat (B-flat).

Melody: P P D P D D P P P P D P D D P P P P P D P
5 2 2 1 1 5 1 5 5 5 4 4 5 2 2 1 1 5 1 5 1 2 2 2 5

Accompaniment: D D D D D P D P P P P P P D P D D P D P D P D P D P D D D P
1 1 1 1 1 1 1 5 1 1 1 1 1 2 1 5 2 1 2 1 2 3 8 2 2 1 1 1 5 5

COMIN' THRO' THE RYE.

Musical notation for "COMIN' THRO' THE RYE." in 2/4 time. The melody is written on a single staff with treble clef. The accompaniment is written on a single staff with treble clef. The melody features a series of eighth and sixteenth notes, while the accompaniment consists of a steady eighth-note pattern. The key signature is one flat (B-flat).

Melody: P P P P D P D P P P D P P P P P D P D P P P D P P
5 5 5 2 2 1 2 2 5 5 5 5 1 5 5 3 2 2 1 2 2 5 5 5 5 1

Accompaniment: P P P P D P D P P P P P D D P P D D P P D P P P D P P
3 2 1 2 2 1 2 2 3 2 1 3 4 4 3 2 3 2 2 1 2 2 5 5 5 5 1

WHEN THE SWALLOWS HOMEWARD FLY.

Musical notation for "WHEN THE SWALLOWS HOMEWARD FLY." in 3/4 time. The melody is written on a single staff with treble clef. The accompaniment is written on a single staff with treble clef. The melody features a series of eighth and sixteenth notes, while the accompaniment consists of a steady eighth-note pattern. The key signature is one flat (B-flat).

Melody: P D P P P D P D D P P P D D P P P P D D P P D D P P D P D P D P
4 4 5 1 2 2 1 1 5 5 5 1 5 5 4 4 4 5 5 5 1 2 1 1 2 1 5 5 3 1 5 5 5 5 1 5 1 1 2 1 2

Accompaniment: D P D P P D D P D P P P D D P P D P D P P P D D D P D P D P
2 1 2 2 3 2 2 2 2 1 5 5 5 1 1 2 2 5 2 2 5 1 1 1 2 2 3 3 5 2 2 1 1 2 2 1

MARCHING ALONG.

C
P P P D P P

5 5 5 5 5 4 4 5 5 5 5 5 5 5 1 1 1 5 5 5 4 3 5 5 5 5 5 4 5 5 5 1 1 5 5 1 1 5 5 2 1 1 5 1 1

P P P P D P D D D P

2 2 2 2 2 1 1 1 5 5 5 1 2 1 1 1 1 2 2 2 2 2 2 2 1 5 5 1 1 5 5 1 1 5 5 2 1 1 5 1 1

GLORY HALLELUJAH.

P P D P P P

3 5 5 5 4 3 4 5 1 2 3 2 2 1 5 5 1 1 1 1 5 5 5 5 4 5 5 5 5 4 3 4 5 1 2 3 2 2 1 2 2 1 1 1 1

P D P P P D

5 4 4 5 1 2 2 1 5 5 1 1 1 1 5 5 4 5 4 4 5 1 2 2 1 2 2 1 1 1

NO ONE TO LOVE.

By permission.

P P P P D P

2 2 2 2 2 1 5 5 4 5 1 2 4 3 3 3 2 2 2 2 2 2 1 5 5

P P P P D P

5 1 2 4 3 2 3 2 1 3 3 3 3 2 2 2 2 2 2 2 2 2 1 2 3 3 3

Fine.

8

P D P P D

4. 4. 4. 4. 1 1 1 5. 5. 5. 4. 4. 4. 4. 4. 1 2 2 1 1 1 5. 1 5. 1 1 1 1 1 1 2 2 1 1 2 2 2 5. 1 1 1 5. 5.

P P P P P D



4. 5. 1 2 2 1 1 1 1 5. 3. 2. 3. 5. 1 5. 5. 5. 4. 5. 4. 5 4. 5. 1 2 2 1 1 1 1 5. 1 5. 2 1 4. 5. 3. 1 5. 5.

P P P P D D

P P P P D D

 2 2 2 2 2 2 4. 4. 5. 5. 1 2 1 1 5. 2 2 2 2 1 2 2 2 2 2 2 1 4. 4. 5. 5. 1 2 1 1 1 2 2 2 2 1

HER BRIGHT SMILE HAUNTS ME STILL.

P P P D P P

5. 2 2 2 1 5. 5. 1 1 2 4 3 2 5. 5. 2. 2 2 1 5. 1 2 2 5. 2 2 1 2 2 2 4 3 4 2 5. 1 1 1 1 5. 2 2 2

P D P D P. D

2 4 3 4 2 5. 1 1 1 2 2 2 2 2 2 2 2 2 1 5. 5. 1 5. 2 4 3 2 2 3 3 3 3 2 4 4 3 2 1 2 2 1 1

RAW RECRUITS, OR ABRAHAM'S DAUGHTER.

P D P D D D

2 2 1 5. 5. 5. 4. 5. 5. 5. 1 5. 5. 1 2 2 2 1 5. 5. 5. 4. 5. 5. 5. 1 2 2 2 1 1 5. 5. 2 3 2 3 4 3 2 3 4

P P P D P D

3 2 1 2 2 4 2 2 1 5. 5. 5. 4. 5. 5. 5. 1 5. 5. 1 2 2 2 1 5. 5. 5. 4. 5. 5. 5. 1 2 2 2 1 1 5. 5.

GAY AND HAPPY.

P D P D P P

3 3 2 2 2 3 5 4 3 5. 1 2 2 4 5 4 2 3 2 3 3 5 4 3 5. 1 2 2 2 2 2 1

P P D P P P

2 2 2 1 3 2 2 2 1 3 3 4 3 3 2 2 3 3 3 3 2 4 4 4 3 2 5 3 4 2 3 3 1

C

CORONATION MARCH.

"PROPHET."

First System:
Musical notation with treble clef and 4/4 time signature. Notes are grouped in threes.
Fingering: 5 1 1 2 1 1 1 5 5 5 5 1 1 4 5 5 5 4 4 4 5 5 5 3 5 1 1 2 1 1 1 5 5 5 2 2 1 1 5 5 4 2 2 2 1 1 1 5 2 5 5

Second System:
Musical notation with treble clef and 4/4 time signature. Notes are grouped in threes.
Fingering: 1 1 1 2 2 1 3 2 2 2 1 3 2 2 3 3 2 4 3 4 3 3 2 2 2 2 1 1 2 5 1 1 1 2 2 1 3 2 2 2 1 4 3 4 5 3 4

Third System:
Musical notation with treble clef and 4/4 time signature. Notes are grouped in threes.
Fingering: 2 1 1 2 2 5 5 5 1 5 4 3 5 1 5 4 3 5 1 1 3 2 2 3 2 1 5 1 5 4 3 5 1 5 4 3 5 1 1 4 3 3 5 3 2 5 1 5 4 3 5 1 5 4 3 5 5 5 1 5 5 5 1 1

I'M LEAVING THEE IN SORROW, ANNIE.

First System:
Musical notation with treble clef and 4/4 time signature. Notes are grouped in threes.
Fingering: 1 1 2 1 1 5 1 2 1 5 5 4 1 1 5 5 5 1 1 2 1 1 5 1 2 1 1 1 1 5 4 4 5 5

Second System:
Musical notation with treble clef and 4/4 time signature. Notes are grouped in threes.
Fingering: 5 4 1 1 1 5 5 5 5 5 1 1 2 2 2 5 2 2 2 2 2 2 1 1 1 5 5 1 1 2 2 3 2 1

Third System:
Musical notation with treble clef and 4/4 time signature. Notes are grouped in threes.
Fingering: 5 5 1 1 5 5 1 2 1 1 5 1 2 1 5 5 4 1 1 5 5 5 5 2 2 2 3 2 1 2 1 1 5 5 1 1 2 2 1

DREAM ON THE OCEAN WALTZ.

C

P P P D P P

2 2 2 2 1 3 3 3 3 2 2 1 5 2 2 2 2 3 2 4 2 2 3 2 4 2 2 5

P P D P D D

5 4 5 4 5 4 3 5 5 1 1 2 2 2 2 2 3 3 3 4 1 2 3 2 3 2 3 2

Fine.

D.C.

ZOUAVE QUICKSTEP.

P D P D D P

1 2 2 2 1 4 5 5 4 4 3 5 4 4 4 5 5 1 1 2 2 2 1 5 1 1 5 5 2 2 1 1 2 2 2 1 5 1 1 5 1 5 5 1 5 5 4 5 5 2

D D P D P D

1 2 2 2 1 5 1 1 5 1 5 1 5 4 5 4 5 1 1 1 1 1 2 1 2 5 1 5 3 5 1 5 5 1 1 1 1 1 2 1 2 5 1 1 5 1

'T WAS ON THE SEVENTEENTH OF JUNE.

P P D P P D

1 5 4 4 3 2 3 3 4 4 3 4 5 1 1 5 5 4 4 3 2 3 3 4 4 3 3 2 3 3

P D D P D D

5 5 1 1 5 2 1 5 5 5 1 1 5 1 5 5 5 1 1 5 1 1 2 1 2 1 5 1 1 1 5

D.Fine.

P.D.C.

C

ROSALIE, THE PRAIRIE FLOWER.

PD PDP D

2 2 1 1 1 5 5 5 5 4 5 2 2 1 1 1 2 2 1 2 3 2 2 1 1 1 5 5 5 5 4 5 5 1 1 2 1 1 1

D PD PPD D

2 1 2 2 3 2 1 2 2 1 1 1 2 2 1 1 1 2 2 2 1 1 1 5 5 5 5 4 5 5 1 1 2 1 1 1

FAR, FAR ACROSS THE SEA, OR NETTIE MOORE.

PD PPPP

2 3 3 3 3 3 3 4 5 5 4 4 3 4 5 4 5 2 3 2 3 4 3 3 2 2 3 3 3 3 3 2 4 5 5 4 4 8 4 5 4 4 3 3 3 3 3 2 1

PD PDPD

2 3 3 3 3 3 4 5 5 4 4 3 4 2 2 3 2 3 4 3 3 2 3 3 4 4 4 4 4 2 2 4 4 4 4 3 2 3 4 3 2 5 4 3 2 1

WHAT IS HOME WITHOUT A MOTHER?

P D PDPD

1 2 2 2 1 2 2 4 5 4 3 3 4 3 4 3 2 1 2 2 2 1 2 2 4 5 4 4 3 4 2 2 2 3 2 1

P D D D D D

1 1 2 3 4 4 3 3 3 2 1 1 2 4 3 3 3 2 1 2 2 2 1 2 2 4 5 4 4 3 4 2 2 2 3 2 1

C

THE STARS AND STRIPES FOR EVER.

P D P D P P



P P P P P D



THE FLAG OF OUR UNION.

By permission.

P P P P P P



P D D D P P



P P P P P P



OLD CONTINENTAL MARCH, OR THE DOG AND GUN.

P P P P P P



C

STAR-SPANGLED BANNER.

P P P P P P

3 3 4 5: 1 2 2 1 4 4 5 5 2 2 1 1 5 1 1 1 5 4 3 2 2 2 3 3 3 3 2 2 2 3 3 3

P D P D D D

2 2 1 1 5 1 1 4 4 5 5 1 1 1 5 5 5 2 3 2 2 1 1 5 5 1 1 2 2 3 3 2 1 2 3 2 1

YANKEE DOODLE.

P P D P P P

1 1 2 2 1 2 2 1 1 2 2 1 1 5 1 1 2 2 3 2 2 1 1 5 5 1 1 1 5 4 5 1 1 5 5 5 4 4 3 5 1 1 5 4 5 1 1 5 1 1 2 1 1

HAIL COLUMBIA.

P P D P P P

1 2 2 1 5 1 1 3 3 2 1 2 1 1 1 1 2 2 1 2 2 1 5 2 2 2 2 3 3 2 3 3 2 1 2 2 2 2 3 3 2 2 1

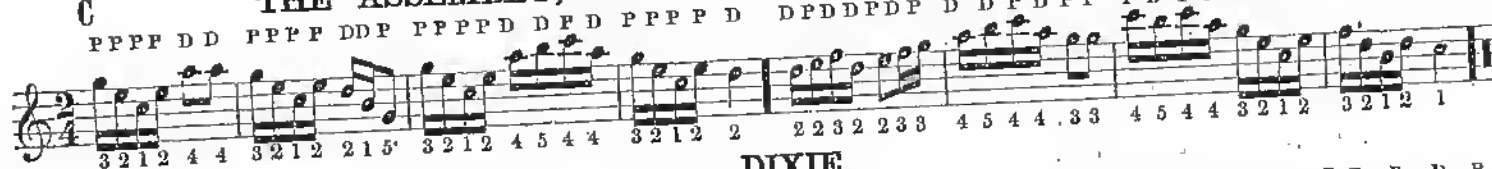
D P D P D P

1 1 2 2 2 1 1 5 5 5 5 5 3 4 3 3 2 3 3 4 3 2 2 2 2 2 2 2 2 2 2 2 2 3 3 3 2 2 2 3 3 2 1 1 1 1 2 2 2

P P P P P D

1 1 1 1 5 5 1 1 1 1 2 2 1 2 2 1 5 2 2 2 2 2 2 2 3 3 3 2 1 5 5 5 3 2 1 1 2 2 3 3 3 2 2 2 1 1 1 1 1 1

C THE ASSEMBLY, OR DRILL OALL. Signal for Company Drill.



DIXIE.



BONNIE BLUE FLAG. A Rebel Song.



CAPTAIN WITH HIS WHISKERS.

P D P P P P D P P D D D D P D P D P D P D D P P P P P D D D D D D P D D P P P P P P

1 2 2 2 2 3 2 2 2 2 2 2 3 3 3 2 3 3 2 2 2 1 1 1 1 4 5 5 4 3 3 3 4 4 4 3 2 2 2 3 2

D D D D D D D P P P P P P D P P P P P D P P D D D D P D P P D P P D P D P D P P P P

3 2 2 2 2 3 2 2 1 1 1 1 1 2 2 2 2 3 2 2 2 2 2 2 3 3 3 3 2 3 3 2 2 2 1 1 1 1

HAM-FAT MAN.

P P P P P P P P D P D D D D P P P P P P P P D P D P P P P P P D P D P P D P D P P D P P

5 1 1 1 1 2 3 2 2 1 5 5 5 1 1 1 1 1 2 3 2 2 2 2 2 3 3 2 3 4 1 2 2 1 2 5 5 1 1 2 1 1 2 2 2 1

P P P P P D P D P D P P P P P D P D D D P P P P P D P D P P P D P D P D P D P P D P D P

3 2 4 3 3 2 2 1 2 3 2 4 3 4 3 4 5 4 4 3 4 4 1 2 2 1 2 5 5 1 1 2 1 1 2 2 2 1

WHEN WE WENT BOBBIN' AROUND.

P P P P D D P P D D D P P P P P P P D D P P D D P D P

1 2 1 1 5 5 5 5 4 3 1 5 4 1 2 1 1 5 5 5 5 4 3 2 2 1

P P D P D P P P P D D P P P D D P P P P P D D D P D P

5 1 2 2 3 3 4 3 2 3 2 3 1 1 1 5 5 1 2 2 3 3 4 3 2 3 2 2 3 1 1

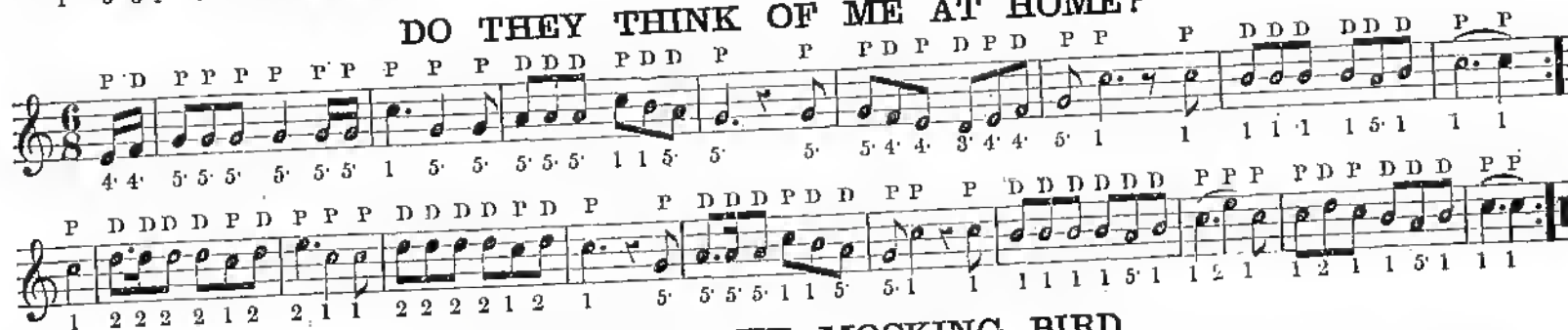
BELLE BRANDON.



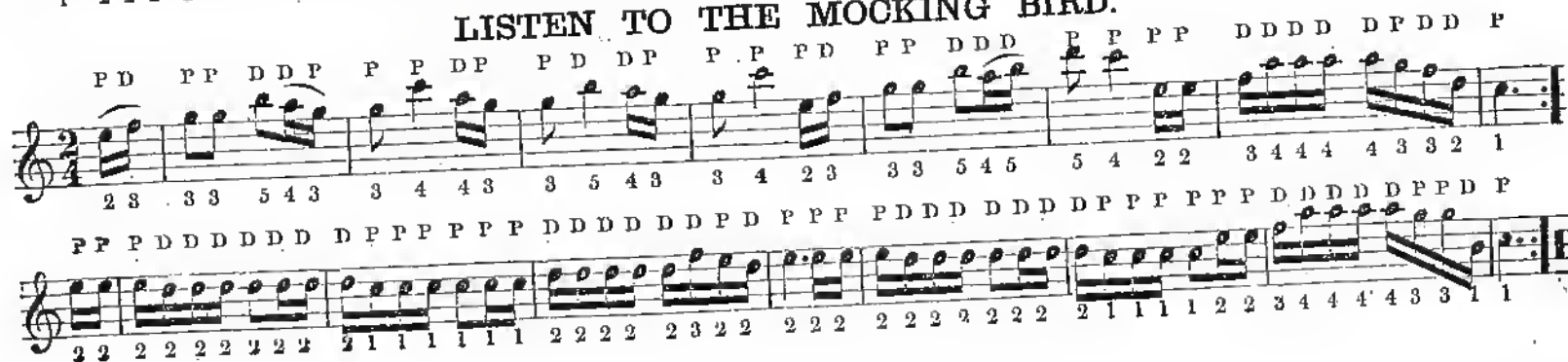
AUNT JEMIMA'S PLASTER.



DO THEY THINK OF ME AT HOME?



LISTEN TO THE MOCKING BIRD.



C

HAIL TO THE CHIEF.

P D D P D D P D P P D P P D P D P D P D D P D D P D D P D P P D P P D P P P P P P P

5 5 1 1 1 5 5 5 5 4 3 3 5 1 2 2 2 1 2 1 2 2 2 1 1 5 5 5 1 1 1 5 5 5 4 3 3 3 5 1 1 5 1 5 4 5 1 1 1

P P P P D P D P D P P P P D P D P P P D P P D D D P D P P D P D P D D P D P P P P P P P

2 2 2 2 3 2 2 1 2 2 2 5 2 2 2 2 2 1 2 3 3 3 2 2 1 1 1 5 1 1 5 5 1 2 2 2 1 5 1 1 5 1 5 4 5 1 1 1

JEFFERSON AND LIBERTY.

D D P D D P D P D D D P D P P D P D D P P D D P P D P D D D D D D D

5 1 1 5 5 5 5 4 5 5 1 1 1 5 5 1 1 2 1 5 5 5 1 1 5 5 5 5 4 5 5 2 2 2 1 1 5 1 5 5 5

P D D P D P D P P D P P P D D P P P D D P D P D P D P D D D D D D D

1 5 1 1 2 2 3 3 2 3 3 2 2 1 5 5 4 5 1 1 2 2 3 3 4 2 2 1 1 5 1 5 5 5

ON THE ROAD TO BOSTON.

P P D P D P D P D P D P D P P P P P P D P D P D P D P P P

2 2 2 2 3 2 2 1 1 1 2 2 1 5 4 5 2 2 2 2 3 2 2 1 1 1 2 2 1 1

P P D P D P D P D P D P D P P P P P P D P D P D P D P P P

3 3 3 3 4 3 3 2 3 3 2 3 3 3 2 2 2 2 2 2 3 2 2 1 1 1 1 1 1 1

CHINESE DANCE.

"Hark, the Merry Bells," from "STRADELLI"

CHINESE DANCE.

PPFD PD PPD FDDF DDDD PPPD PD' PD PDDP D DF(DPPP DFDDP DPPP DPDD DC.

5 1 1 1 1 2 2 2 2 1 1 5 . 5 . 5 . 2 5 . 2 5 . 1 1 1 1 2 2 2 2 1 1 . 5 . 5 . 5 . 2 1 2 3 3 2 2 1 1 1 5 . 2 3 3 2 2 1 1 1

CHINESE MARCH.

[illegible]

HUNTING THE HARE, OR THE CALAIS PACKET.

HUNTING THE HARE, OR THE CALAIS PACKET.
P P P D P D D P D P D P P D P P D P P D P P D P D D P D D P D D P D D C.
1 3: 4: 4: 5: 5: 1 1 2 1 1 1 3: 4: 5: 5: 5: 1 1 1 2 2 1 2 2 1 2 2 1 2 2 1 3 1 1 2 1 1 2 2 3 2 2
THE WITCHES' DANCE. PAGANINI.

THE WITCHES' DANCE.

PAGANINI.

THE WITCHES' DANCE.

5 2 2 1 1 1 5 5 3 2 2 1 2 5 5 2 2 1 1 5 1 1 2 3 4 3 2 1 1

5 3 2 2 1 2 5 5 2 2 1 1 1 5 5 2 2 1 1 5 2 5 1 2 3 2 1 5 5

KILDOUGHALT FAIR, IRISH AG.



O

SWEET AFTON.

P P P P D P P P D P D P P P P D P P P P D P P P P D P P P

5 1 1 2 2 1 1 4 5 1 5 5 5 1 1 2 2 2 3 3 2 1 2 5 1 1 2 2 1 1 5

D D D P P P P D P P D P P D P D D D P D D D P D P D P D P D P D P

5 3 5 5 5 1 1 2 2 3 3 5 5 1 1 1 1 2 2 3 2 2 1 1 2 1 5 5 1 1 2 2 3

D D D P D P D P D P D P P P D D D P P P P D P P D P P D P

2 2 1 1 1 1 2 2 3 3 4 3 2 2 2 1 1 5 5 3 5 5 5 1 1 2 2 3 3 5 1 1

MAID OF JUDAH, OR SILVER MOON.

CHAS. SLOMAN.

P P P P P D P P P D D P D D D D D D D P P P P D P P P P D P P P D D D P P P P D D P P

3 2 1 1 1 4 3 2 1 1 2 2 3 2 1 2 2 2 4 3 2 2 1 2 2 2 2 2 1 4 4 4 4 4 3 2 1 3 3 3 3 2 1 1

P P P P P D P P P D D P D D D D D D D P P P P D P P P P D P P P P D D D P P P P D D P P

3 2 1 1 1 4 3 2 1 1 2 2 3 2 2 1 2 2 2 2 2 2 1 4 4 4 4 4 3 2 1 3 3 3 3 2 1 1

THE WATCHER.

P P D P D P P P D P D P P P P D P D P P P D P D D D D D D D P P P P P P P P D P D D P P D D P

3 4 3 4 4 5 5 5 4 4 4 5 4 3 4 3 4 4 5 5 5 4 4 4 3 3 3 5 5 5 5 5 5 5 1 1 5 5 5 1 4 4 4 5 5 5 4 4 4 5 4 3 5 4 4 2 3

C

I'D OFFER THEE THIS HAND OF MINE.

P P P D D D P P P P P D D D P D D P P D D D P P P P D D D P D D P P

1 2 2 3 3 4 3 3 2 3 4 4 4 4 3 2 1 5 2 2 2 3 3 4 3 3 2 2 3 3 2 2 3 1 1 1

P D D D D D P P P P P D D D P D D P P D D D P P P P D D P D D P P

3 4 3 3 3 4 3 2 2 3 4 4 4 4 3 2 1 1 2 2 2 3 3 4 3 3 2 2 3 3 2 2 3 1 1 1

SWEET MEMORIES OF THEE.

P P P D D D P P P P P P D P D D P P P P D D D P P P P P P D P D P

1 2 3 3 4 3 2 1 2 1 5 3 2 2 4 3 1 2 3 3 4 3 2 1 2 1 5 3 2 2 1

P D D D D P D D P P D D D P D D P P P P D D D P P P P P P D P D P

5 1 2 3 2 2 2 1 5 1 2 3 2 2 4 3 1 2 3 3 4 3 2 1 2 1 5 3 2 2 1

OVER THE SUMMER SEA.

P P P P D D D D D P P P D P P D D D P D D P P D D D P D D D P

2 2 2 3 3 2 2 2 2 3 2 1 2 2 1 1 1 1 2 1 5 5 5 5 2 2 2 2 3 2 2 3 2 2 4 2

P D P P D P D P D P D P

3 4 3 3 4 3 3 3 3 2 2 1 5 3 3 5 3 3 5 3 3 3 3 2 2 1 3 3 3 3 5 4 3 3 1 2 1

"RIGOLETTO."

MATRIMONIAL SWEETS.

F F F F F DFD F F D F D D F D F P P P P P P P P P D P D P D F D F D F

D D D D F F F D D D D D D P P F D D P P D D P P D P P P D D D P D F

5 2 2 2 2 2 1 2 1 1 1 1 2 1 1 2 2 1 2 2 2 2 2 2 2 1 2 1 2 2 3 2 2 1 1 1

2 2 2 1 5 1 2 2 2 2 2 1 5 1 2 2 2 3 3 3 3 2 2 2 5 1 1 1 1 5 5 5 5

SPANISH DANCE.

F D F F P P P D F F P P D D D D D P P F P D F P P P P D P P P D D D D D P

 2 3 3 3 4 2 4 4 3 3 1 2 2 3 3 1 2 1 2 1 2 3 3 3 4 2 4 4 3 3 1 2 2 3 3 1 2 1
 F D D D D D P P P P P D D D D D P P F P D F P P P P D P P P D D D D D P

 2 2 3 3 1 2 1 2 2 1 2 2 3 3 1 2 1 2 2 2 3 3 3 4 2 4 4 3 3 1 2 2 3 3 1 2 1

IT IS BETTER TO LAUGH THAN BE SIGHING.

[illegible]

C

ANNIE LAURIE.

Scotch Air.

P D P P P D D D D P P D P D P D P P P D D D D P P D P P
 4. 3 3. 3. 1 1 1 5. 5. 5. 4. 3. 3. 3 4. 3. 3. 3. 1 1 1 5. 5. 5. 4. 3. 3. 3.
 P P P D D P P P P D D P P D P D D P P. P D P P P D P P
 5. 1 1 2 2 2 5. 1 1 2 2 2 2 2 1 5. 5. 5. 5. 4. 3. 3. 1 4. 3. 3. 3.

COME, COME, SOLDIERS, COME.

P P P P P P P D D P D P D D D D D D P D D P D P P D D P D D D D P D P P
 5. 1 1 2 5. 1 5. 5. 1 1 2 2 3 2 1 5. 2 2 3 1 2 5. 1 1 2 2 1 2 2 5. 1 2 2 4. 5. 2 2 2 1 4. 5. 5. 1 1
 D P D D D D D P P D P D P P P D P P P D P D P D P D P D D D P D P D P 1st. 2nd.
 2 5. 1 2 2 2. 5. 2 2 2 1 4. 5. 5. 1 2 2 2 3 2 2 2 3 2 2 5. 1 1 2 2 2 2 1 2 2 1 4 3 1 1

MOUNTAIN MAID'S INVITATION.

Tyrolene Air.

P P P P P P P D P D P D D D D P P P P P P D P D D D D P P P
 3. 4. 5. 5. 2 1 4. 5. 5. 3. 4. 4. 4. 5. 5. 5. 5. 2 1 4. 5. 5. 1 5. 4. 3. 3. 4. 3.
 D P D D P P P D P D D D P P P P P P P D P D D D D P P P
 3. 4. 4. 4. 4. 5. 1 2 1 1 5. 5. 5. 5. 5. 2 1 4. 5. 5. 1 5. 4. 3. 3. 4. 3.

O HASTE, CRIMSON MORN.

"LUCIA DI LAMMERMOOR."

C

5. 2 2 1 1 5. 5. 4. 5. 5. 5. 4. 5. 5. 5. 2 2 2 1 1 5. 5. 5. 4. 5. 5. 4. 4. 5. 5. 5. 3 2 2 1 1 1 2 1 1 1 1 2 1 5. 5.

3 2 2 1 1 1 2 1 1 1 2 1 1 2 2 2 2 1 1 5. 5. 5. 4. 5. 5. 4. 4. 5. 5. 1 1 2 2 3 3 3 2 2 1 2 1 2 3 1 1

FAVORITE SONG.

"LUCIA DI LAMMERMOOR."

5. 1 2 1 2 1 5. 5. 4. 5. 5. 5. 3. 5. 5. 5. 4. 5. 1 2 1 2 1 5. 5. 4. 5. 5. 5. 3. 5. 5.

5. 4. 2 2. 1 1 5. 5. 4. 5. 5. 4. 4. 5. 5. 4. 5. 5. 4. 5. 2 2 1 1 5. 5. 4. 5. 5. 4. 4. 5. 1 2 1

LUCIA MARCH.

"LUCIA DI LAMMERMOOR."

5. 1 2 3 3 4 3 2 1 2 2 1 5. 5. 5. 5. 5. 1 2 3 3 4 3 2 1 2 1 2 3 1 2 1

2. 2 2 3 3 1 1 2 2 3 3 2 3 2 1 2 3 5. 2 2 2 3 3 1 1 2 2 2 2 3 2 2 3 1 1 1

6

CINDERELLA WALTZ.

P P D P P P P D P P D P D P D D D D P P P P P D P P P P D P P D P D P P D D P

5. 1 2 2 2 1 2 3 3 3 4 2 4 3 3 2 1 1 4 3 2 1 5 1 2 2 2 1 2 3 3 3 4 2 4 3 3 2 5 1 2 1

P P P D D P P D P D D P D P P P P D D P P D P D D P P

1 4 4 4 4 3 3 4 3 3 3 3 3 2 2 1 4 4 4 4 3 3 4 3 3 3 3 3 4

PRIMA DONNA WALTZ.

P D P P P D D D P D D D P P P D P P P P D P D P D P D D P P Fine

5 4 5 1 4 3 3 4 4 4 5 2 3 3 5 4 5 2 2 2 2 1 5 5 4 5 5 2 3 3

P P P P P P D D D D D D D D P P P P P P P P D D D D P P D P P

5 5 1 2 3 3 3 2 1 1 2 3 4 4 3 2 5 5 1 2 3 4 4 3 4 4 3 3 2 1 1

BOSTON HOP WALTZ.

D P D D P P P D D P P D P D D P D P P P D D P P D P D D P P P P P P P P P P P D D P D D P D P P

2 3 2 3 2 1 3 2 3 2 1 2 5 1 2 1 2 2 3 3 2 3 2 1 3 2 3 2 1 2 5 1 2 1 3 5 5 4 1 1 5 2 2 1 4 4 3 3 2 1 1 2 2 1

P P P P P P P P P D D P D D D P P P D D D P D D P D P P P P P P P P P D D D P D D P D P P P P P D D D P P P

3 5 5 4 1 1 5 2 2 1 4 4 3 3 2 1 1 2 1 2 1 5 5 5 1 1 2 2 3 3 3 5 5 5 1 1 2 1

6

DIAMOND SCHOTTISCHE.

P P P P P P P D D D P D D D D D D P P P P P P P P P P P P D D D P D D D D D D P P P

Fine.

3 3 4 2 2 3 1 1 2 3 2 2 3 4 2 2 3 1 1 2 3 3 2 3 4 2 2 3 1 1 2 3 2 2 3 4 2 2 3 1 1 1 1

P P D P P P D P P P P P D D D D D D P P P P D P P P D P P P P P D D D D D P P P

5 2 1 1 2 1 4 3 3 2 3 4 4 5 5 2 3 4 4 3 5 2 1 1 2 1 4 3 3 2 3 4 4 5 5 2 3 1 1 2 1

D P D D D D D D P P P P P P D D D D D D P P P P P P P D D D D D P P P

1 5 5 5 5 1 1 1 1 1 5 2 2 3 3 5 1 2 1 2 1 5 5 5 5 5 1 1 1 1 2 1 2 2 2 3 3 5 1 1 1 1

D.C.

IN THE LONELY GROVE.

"LINDA."

P D D P P D D P D P D D P P P D D P P D D P D P D D P P D P D P D P D P

1 1 5 5 5 1 5 5 3 4 4 5 5 4 1 1 5 5 5 1 5 5 3 4 4 1 5 3 3 3 3 4 4 4 5 5

P D P D D P P D P D D P P D D P D P D D P P P D D P D P D P D P P D D P D P D D P

5 4 5 5 1 5 1 1 1 1 5 5 5 1 5 5 3 4 4 5 5 4 1 1 5 5 5 5 4 5 4 4 4 1 5 5 5 5 4 3 3

SWISS BOY.

P D P P D P P D P P D P P P P D P D P P P D D P D P P P D P P D P P P D P P D P

4 4 5 4 4 5 4 4 5 2 2 1 5 5 5 3 2 2 2 2 1 5 4 2 1 1 5 5 2 2 1 5 4 2 1 1 5 5 2 2 1

D.C.

C

THE CURE.

Performed at Buckler's and Morris Bros.

1. Oh dear! oh my! how queer I feel, I don't know what to do; For I'm in love with Pol-ly Peel, Who lives at Number Two. My heart goes bump, my legs go jump; I'm lost I know, for sure I shall dance till worn down to a stump; Oh! wont that be a Cure? A Cure, a Cure; Oh! yes, a Cure, 'twill be in-deed a Cure. With my hop-pi-ty kick-i-ty, high and low, I am a reg- 'lar Cure.

I dance around her day and night,
And find I cannot cease;
But she's got another chap all right,
And he's in the police;
His dress is blue, his letter's Q,
He treats me like a boor,
His Number it is ninety-one,
And he says that I'm a cure!
A cure, a cure, oh yes, a cure,
He says that I'm a cure.

With my hoppity, &c.

I went, Miss Polly Peel to meet,
But the man who'd brought the coat

Left wide the opening in the street,
So I tumbled down the hole;
As black as soot, poor me they put
In water most impure,
By way of giving me a wash,—
Now, wasn't that a cure?
A cure, a cure, oh yes, a cure,
Oh! wasn't that a cure?

With my hoppity, &c.

One day she gave me such a smile,
Oh how my heart did beat,
When, after walking near a mile,
She asked me to stand treat;
She broke a glass, and then did say:

"This young man, so damure,
The damage I have done will pay."
Oh! wasn't that a cure?
A cure, a cure, oh yes, a cure,
Oh wasn't that a cure?

With my hoppity, &c.

I told them I had got no cash;
Said they that's rather odd,
But as the glass has gone to smash,
Why, you must go to Quod!
In vain I said to Onety-one
That I was awful poor,
So I tipped for what I hadn't done,
My eye! that was a cure—

A cure! a cure, oh, yes, a cure,
Oh, yes, it was a cure.
With my hoppity, &c.

You'll ask me why it is my plan
To dance and not be stopping;
I was hit by a mad fiddler man,
That's why I keeps on hopping.
But I have got no more to say,
That you could now endure,
Except before I dance away,
That I'm a grateful cure,
A cure, a cure, oh, yes, a cure,
I am a grateful cure
With my hoppity, &c.

C

DO THEY THINK OF ME AT HOME?

P D P D P D P D P D P D P D P D P D P D
 2 3 2 2 2 2 1 2 1 1 4 3 2 2 2 3 2 2 2 2 1 1 2

1. Do they think of me at home? Do they ever think of me? I, who shad'd their ev-ry grief,— I, who

P P D P D P D P D P D P D P D P D P D P D P D
 2 5 3 2 2 1 2 1 1 1 1 2 1 3 3 5 1 1 1 3 4 3 2 2 2 2

mingled in their glee? Are their hearts grown cold and strange To the one now doom'd to roam? I would give the world to

P D P D P D P D P D P D P D P D P D P D P D
 1 2 1 1 4 3 2 2 5 3 3 4 2 3 3 2 2 1 5 2 2 1

know, Do they think of me at home, I would give the world to know, Do they think of me at home?

2

Do they think of me at eve?
 Of the songs I used to sing,
 Is the harp I struck, untouched?
 Does a stranger touch the string?
 Will no kind forgiving word,
 Come across the raging foam?
 Shall I never cease to sigh?
 Do they think of me at home?
 Shall I never cease to sigh?
 Do they think of me at home?

3

Do they think of how I loved,
 In my happy, early days?
 Do they think of him who came,
 But could never win their praise
 I am happy by his side,
 And from mine he'll never roam;
 But my heart will sadly ask,—
 Do they think of me at home?
 But my heart will sadly ask,—
 Do they think of me at home?

SALLY COME UP.*

P P P P P D D D P P P P P D D D P P P P P D D D P P D D P P
 4. 5. 5. 5. 1 5. 5. 5. 5. 5. 4. 3. 2. 3. 3. 4. 4. 5. 5. 5. 1 5. 5. 5. 5. 5. 4. 3. 3. 3.

1. Massa gone the news to hear, And he has left de o-ver-seer To look to all de niggers here, While I make love to Sal-ly.

P P P D P D D P P P P P P D D D P P D D P P
 1 1 1 1 4. 5. 5. 5. 5. 1 5. 4. 3. 1 5. 5. 5. 5. 5. 4. 3. 3.

She's such a belle, A real dark swell, She dress so slick and look so well, Dar's not a gal like Sal-ly.

P P P P P D D D D D P P P P P P D D D P P P D D P P
 4. 4. 4. 5. 5. 4. 4. 4. 5. 5. 5. 5. 5. 4. 3. 2. 3. 3. 4. 4. 5. 5. 5. 1 5. 5. 6. 5. 5. 5. 4. 3. 3.

Sally come up! oh, Sally go down, Oh, Sally come twist your heel around, De old man he's gone down to town, Oh, Sally come down de mid-dle.

2 Last Manday night I gave a ball, ...
 And I invite the niggers all,
 The thick, the thin, the short, the tall,
 But none came up to Sally;
 And at the ball
 She did lick 'em all,
 Black Sal, was de fairest gal of all,
 My lubly, charming Sally!
 Sally come up, &c.

3 De fiddle was played by Pompey Jones,
 Uncle Ned he shook de bones,
 Joe played on de pine-stick stones,
 But they couldn't play to Sally.
 Ole Dan Roe,
 Played on de banjo;
 Ginger blue de big drum blew,
 But he couldn't blow like Sally.
 Sally come up, &c.

4 Dar was dat lubly gal, Miss Fan,
 Wid a face as broad as as a frying-pan,
 But Sally's is as broad again,
 Dar's not a face like Sally's;
 She's got a foot
 'To full out de boot,
 So broad, so lang, as de gum-tree root,
 Such a foot has Sally.
 Sally come up, &c.

5 Sally can dance, Sally can sing,
 De cat chocker reel, and break-down flog,
 To get de niggers in a string,
 Dar's not a gal like Sally;
 Tom, Sam, and Ned,
 Dey often wish me dead,
 To dem both all tree I said,
 Don't you wish yan may get my Sally?
 Sally come up, &c.

6 Sally has got a lubly nose,
 Flat across her face it grows,
 It sounds like tunder when it blows,
 Such a lubly nose has Sally!
 She can smell a rat,
 So mind what you're at,
 It's rather sharp although its flat,
 Is de lubly naase ab Sally!
 Sally come up, &c.

7 De oder night I said ta she,
 'Til hab you if you'll beh me.'
 'All right,' says she, 'I do agree,'
 So I smash up wid Sally;
 She's railor dark,
 But quite up to de mark,
 Neber was such a gal for a lark,
 Such a clipper girl was Sally.
 Sally come up, &c.

• By permission of G. D. Russell & Company, who publish Fred. Buckley's arrangement for the pianoforte.

C

SWITZER'S SONG OF HOME.

P P P P D P P D D D P D P D P P P D D P D P
 5 5 5 5 5 5 5 4 4 4 4 3 4 4 5 4 5 1 1 5 5 4 4

Why, ah, why my heart this sad - ness, Why, mid scenes like these de - cline, Where all, though strange, is joy and

D D D D P D P P D D P D P D D P D P P P D D P
 3 5 5 5 5 5 5 5 5 1 1 1 1 2 1 1 5 5 5 5 5 4 3 3

glad - ness, Say what wish can yet be thine, Oh, say what wish can yet be thine.

WHAT FAIRY-LIKE MUSIC.

P D P P D P D D P D P D D P P P D P P D P D D P D P P D D D D P
 1 2 2 2 3 2 2 2 2 2 1 2 1 1 5 1 2 2 2 3 2 2 2 2 2 1 2 2 3 1 2 1

What fairy - like music steals over the sea, En - tranc - ing the senses with charmed mel - o - dy.

D P D D P D P P D P D D P D P P D P D D P D P P D D D D P
 1 1 2 2 1 2 2 2 2 2 3 3 2 3 3 1 2 2 2 3 2 2 2 2 2 1 2 2 3 1 2 1

'Tis the voice of the mer-maid as she floats o'er the main, As she mingles her notes with the god - do - ler's strain.

GENTLE ZITELLA.

P P D P P P D P P P P D P P P P D P P P P D P
 5 1 2 2 3 3 2 3 2 5 1 2 2 3 3 2 2 1 2 2 2 4 2 2 2 2 2 1

He. Gentle Zi - tel - la, whither away, Leaves ri - sor - nel - la list while I play: No, I re - mgered too long on my road

She.

C **ANNIE LAURIE.** *Scotch Air.*

PD P P P D D D D P P D P D PD P P P D D D D P P D P P

4 3 3 3 1 1 1 5 5 5 4 3 3 3 4 3 3 3 1 1 1 5 5 5 4 3 3 3

P P P D D P P P P D D P P D P D D P P P D P P P D P P

5 1 1 2 2 2 5 1 1 2 2 2 2 2 1 5 5 5 5 4 3 3 1 4 3 3 3

COME, COME, SOLDIERS, COME.

P P P P P P P D D P D P D D D P D D D D P D D P P D D P D D P D D P

5 1 1 2 5 1 5 5 1 1 2 2 3 2 1 5 2 2 3 1 2 5 5 1 1 2 2 1 2 2 5 1 2 2 4 5 2 2 2 1 4 5 5 1 1

D P D D D D D P P D P D P P P D P P P D P D P D P D P D D D P D P D D P D D P

2 5 1 2 2 2 5 2 2 2 1 4 5 5 1 2 2 2 3 2 2 2 3 2 2 5 1 1 2 2 2 2 1 2 2 1 4 3 1 1

1st. 2nd.

MOUNTAIN MAID'S INVITATION. *Tyrolese Air.*

P P P P P P P D P D P D D D P P P P P P D P D D D D P P P

3 4 5 5 2 1 4 5 5 3 4 4 4 5 5 5 5 2 1 4 5 5 1 5 4 3 3 4 3

D P D D P P P D P D D D P P P P P P D P D D D D P P P

3 4 4 4 4 5 1 2 1 1 5 5 5 5 5 2 1 4 5 5 1 5 4 3 3 4 3

C

BONNY DOON.

P P P D D P P P D P D P D P D P P D D P P P D P D P D P P D D P

5 1 1 2 2 2 3 2 2 1 2 2 2 1 1 5 5 5 5 1 2 2 2 1 1 2 2 2 3 2 2 1 2 2 2 1 1 5 5 5 5 1 1

P D P D P P P P D P P P P P P P P D P P P D D P P P D P D P D P P D D P

2 3 3 4 3 2 1 3 4 3 2 1 3 2 1 3 2 1 4 3 2 2 2 2 1 1 2 2 2 3 2 2 1 2 2 2 1 1 5 5 5 5 1 1

AULD LANG SYNE.

P P P P P D P D P D P P P P D P D P P P P D P D P D P D D P P

5 1 1 1 2 2 1 2 2 2 1 1 2 3 4 4 4 3 2 2 1 2 1 2 2 2 1 5 5 5 1

D P P P P D P D D P P P P D P D P P P P D P D P D P D D P P

4 3 2 2 1 2 1 2 4 3 2 2 3 4 4 4 3 2 2 1 2 1 2 2 2 1 5 5 5 1

BE GONE, DULL CARE.

P P D P D P D P D P P P D P D P D P D P D D

5 1 2 2 3 3 4 2 3 2 3 2 2 1 2 2 3 2 3 2 2 1 2 1

P D P P P P D D D D P P P D P D P P P D P D P D P D P D P

2 3 3 3 3 2 3 3 3 2 2 2 3 3 2 2 5 5 1 2 2 3 2 3 2 4 1 2 1

C

AMERICA.

P P D D P D P P D P D P D P P P P P D P D D D D P D P D P D P P D P D P D P
 1 1 2 1 1 2 2 2 3 2 2 1 2 1 1 1 3 3 3 3 3 2 3 3 3 3 2 2 2 3 2 2 1 2 3 3 4 3 3 2 2 1



My country, 'tis of thee, Sweet land of liberty, Of thee I sing, Land where my fathers died, Land of the pilgrims' pride, From every mountain side, Let freedom ring.

OLD HUNDRED.

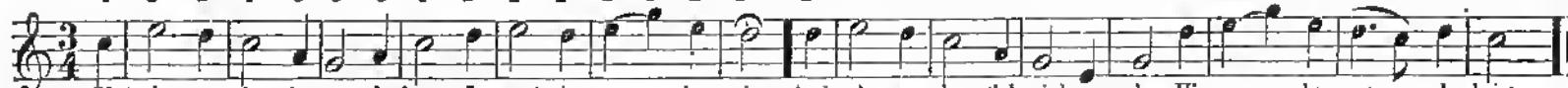
P P D D P P D P P P P D P D P D P D P D P P P P D D P D P
 1 1 1 5 5 1 2 2 2 2 2 2 1 3 2 2 1 2 2 2 1 5 1 1 3 2 1 2 3 2 2 1



Be thou, O God, ex - alt - ed high, And as thy glory fills the sky, So let it be on earth displayed, Till thou art here as there obeyed.

BALERMA.

P P D P D P D P D P D P P P D P D P P P D P P D P
 1 2 2 1 5 5 5 1 2 2 2 2 2 2 2 2 2 1 5 5 4 5 2 2 3 2 2 1 2 1



Oh! happy is the man who hears Instruction's warn - ing voice, And who ce - les - tial wisdom makes, His ear - ly, on - ly choice.

PEACE, TROUBLED SOUL.

P D P P P P D P P P D P P D P P D P P D P P D P P D P P
 5 4 4 4 4 4 3 3 3 5 5 1 5 2 1 1 5 5 5 5 5 4 4 4 3 5 4 4 4 4 4 3 3 3 5



Peace, troubled soul, whose plaintive moan, Hath taught . . . these rocks, the notes . . . of woe, Cease thy complaint, suppress thy groan, And,

D P D D P D D P P P D P D P P D D P D P P P D P D D P D D P P P P D P D P
 5 1 1 2 1 1 5 5 1 4 5 4 4 3 3 1 2 1 5 4 4 5 1 2 1 5 4 4 5 5 5 1 1 2 1 1 5 5 1 4 5 4 4 3 3



let . . . thy tears for - get to flow, Be - hold a heavenly balm ap - pears, To lull . . . thy pangs and soothe thy fears.

O

LISCHER.

P P D P D D P P P P D P D P P P P P D P P D D P D P
 5. 1 2 2 3 4 3 1 2 3 3 3 3 3 2 1 2 3 3 3 4 3 3 3 2 3 3
 P P P P D P D P D P D P D P P P D D P P D P D P
 2 2 2 3 3 2 2 1 1 1 2 1 2 2 2 3 3 4 3 1 2 2 2 1

DEDHAM.

P D D P P D P D D P D P D D P D D D P D D P D P D P D D P P
 1 2 2 2 3 3 2 2 2 2 2 1 1 5. 5. 2 2 2 2 3 2 2 2 1 1 1 2 2 2 2 2 1

TROAS.

P D P P P D P D P P D P D D P P D P P P P D D P P P P P D P D P P D D P D P D P
 4. 3. 5. 1 2 2 1 1 1 2 2 2 2 1 1 5. 5. 5. 5. 5. 4. 5. 5. 4. 3. 4. 4. 5. 1 4. 4. 3. 4. 4. 5. 1 5. 3. 2 2 1 1 1

THE MORNING LIGHT IS BREAKING.

P P P P P P D P P P D P D P P P P P P D P P P P D P
 5. 1 1 2 1 1 5. 1 5. 1 2 2 2 5. 1 1 2 1 1 5. 1 5. 1 2 2 1
 P D D P D P P P D P D D P D P P P P P P D P P P P D P
 5. 2 2 1 2 2 2 2 3 2 5. 2 1 1 5. 1 1 2 1 1 5. 1 5. 1 2 2 1

C

LISBON.

P D P P D P P D P D P P P P D P P P P D P P P P P D P D P
 1 5 5 1 2 2 2 2 1 3 2 2 5 1 1 1 2 2 2 2 2 2 1 1 5 5 5 1 1 1 2 2 2 2 3 3 3 2 2 1

Welcomes sweet day of rest, That saw the Lord arise, Welcomes to this reviving breast, And these rejoicing eyes, Welcome to this reviving breast, And these rejoicing eyes.

LANESBORO'.

P P P D D P P D P P D D D P D P P D D P D P D P
 1 5 5 5 1 1 5 4 4 5 5 3 2 1 1 1 2 2 1 1 2

Ear - ly, my God, with - out de - lay, I haste to seek thy face, My thirs - ty spir - it

P D P D D P P D P D P P D D P D P D P
 2 2 1 1 5 5 4 4 5 5 5 1 4 4 5 5 5 5 1 1 2 2 2 1

faints a - way, My thirst - y spir - it faints a - way, With - out thy cheering grace,

MY BIBLE LEADS TO GLORY.

P P D P D P P P D D P P P P P P D P D P P P D P D P
 5 1 2 2 2 3 3 2 3 2 3 1 1 5 5 1 2 2 3 3 3 2 3 2 2 3 1 1

My Bible leads to glory, My Bible leads to glory, My Bible leads to glory, Ye foll'w - ers of the Lamb.

P P P P D D D D D P D P P P P D P D D D P D P
 2 2 3 3 2 2 2 2 3 2 2 1 2 2 3 3 2 2 2 2 3 1 1

Sing on, pray on, ye foll'w - ers of Im - man - u - el, Sing on, pray on, ye foll'w - ers of the Lamb.

MILLENIUM DAWN.

P P P P P P D P P P D P P P P P D P P P P D P
 5. 1. 1. 2. 1. 1. 5. 1. 5. 1. 2. 2. 5. 1. 1. 2. 1. 1. 5. 1. 5. 1. 2. 2. 1.

The morning light is breaking, The darkness dis - ap - pears, The sons of earth are waking To pen - 1 - ten - tial tears.

P I D P D P P P P P P D D P D P P P P P P D P I P P D P
 5. 2. 2. 1. 2. 2. 2. 2. 3. 2. 5. 2. 1. 1. 5. 1. 1. 2. 1. 1. 5. 1. 5. 1. 2. 2. 1.

Each breeze that sweeps the ocean, Brings tidings from a far Of nations in com - mo - tion, Pre - pared for Zion's war.

THE LORD IS OUR SHEPHERD.

P P D P P P P D P D P P D P P D D P D D P D P
 3. 3. 3. 2. 3. 3. 2. 2. 3. 2. 1. 5. 2. 1. 1. 3. 3. 3. 2. 3. 3. 2. 2. 3. 2. 3. 2. 1. 1. 1.

The Lord is our shep - herd, our Guardian, and Guide, What - ev - er we want he will kind - ly provide,

D 1 D P D P P P D D P P P P D P P D P D D P D D P D P
 2. 2. 2. 1. 1. 5. 3. 2. 2. 2. 2. 3. 3. 3. 3. 3. 3. 2. 3. 3. 2. 2. 3. 2. 3. 2. 1. 1. 1.

To the sheep of his pas - ture his mercies abound, His care and pro - tec - tion his flocks will surround.

ZION.

P P 1 P P P D P P P D D P D P P P P P P P P P P P D D P D P
 5. 5. 4. 4. 1. 5. 5. 5. 1. 1. 2. 2. 1. 1. 1. 4. 4. 4. 3. 4. 4. 3. 3. 3. 2. 3. 5. 5. 5. 4. 5. 5. 4. 4. 4. 3. 4.

On the mountain top appearing, Lo! the sacred herald stands, } Mourning captive, God himself shall loose thy bands, Mourning captive, God himself shall loose thy
 Welcome news to Zion bearing, Zion long in hostile lands, }

[bands.]

C

OH! HOW HAPPY ARE THEY.

P P P P P P D D P D P D P P P D P P
 5. 5. 1 1 1 3 3 2 2 2 2 3 2 2 1 1 1 2 2 i 5.

Oh! how hap - py are they Who their Sa - viour o - bey, And have laid up their treasures a - bove,

P D P P D P D P D P D P D P D P D P P P D P D P
 2 3 3 4 4 3 2 2 3 3 4 3 3 2 2 2 3 3 2 1 3 2 2 1

Tongue can nev - er ex - press, The sweet com - fort and peace Of a soul in its ear - li - est love.

DUANE STREET.

P P P P P D D D D P P D P D P P P D P P P P D D D D P P D P D D P D P
 5. 1 2 2 1 2 3 3 2 2 1 1 1 2 5. 5. 5. 4. 1 2 2 1 2 3 3 2 2 1 2 2 3 2 1 1 1

A poor, way - faring man of grief Hath often crossed me on my way, Who sined so humbly for relief, That I could nev - er answer nay;

P P P P P D D D D P P D P D P P P D P P P P D D D D P P D P D D P D P
 2 3 2 2 3 2 2 3 2 1 1 1 2 4 5. 5. 4. 1 2 2 1 2 3 3 2 2 1 2 2 3 2 1 1 1

I had not power to ask his name, Whither he went, or whence he came, Yet, there was something in his eye, That won my love, I knew not why.

WINDHAM.

D P D P P P D D D P D P P D P P D P D D P D P P D P D P D P D P
 5. 1 2 2 2 1 1 5. 5. 1 1 1 2 2 1 1 1 1 2 2 4. 4. 3. 4 2 2 3 2 2 1 1 5

Broad is the road that leads to death, and thousands walk to - geth - er there, But wisdom shows a narrow path. With here and there a traveler.

